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III.—SEVEN HYMNS OF THE ATHARVA-VEDA.

The following contributions to the exegesis of the Atharva-Veda are, in the main, the result of studies in its ritual literature, notably the Kāuṣika-sūtra, along with its commentary by Dārila.¹ As the results arrived at here differ very much from those previously offered by such authorities as Weber, Ludwig, Zimmer, Grill and others, it may not be amiss to present here a few general statements as to the value of the ritual literature of the Atharvan, when employed as an instrument for the exposition of that Veda.

In the first place it is to be noted that the Kāuṣika and its accessory literature in the vast majority of cases handle the Atharvan materials in perfect accord with the interpretations arrived at independently by Western scholars. The character of many hymns is indeed so transparent as to leave no room for any doubt. This fact ensures a certain respectability to the traditions of the ritual.

Secondly, the Kāuṣika does not as a rule represent its own opinion, arrived at independently, of the value of a given Atharvan hymn, but the value in which the diaskeuasts themselves found and incorporated it. Up to that point the Kāuṣika is to be regarded as fully authoritative. In general, then, criticism must not be directed so much against the ritual as against the composition of the hymn itself. Here there is, no doubt, some secondary application of mantra material, not infrequently accompanied by such modifications of the text as would render the mantras more suitable for the purpose in hand. From this point of view the opinions of the Kāuṣika, as they represent only the diaskeuasis, are to be subjected to constant criticism. We may illustrate this statement by our treatment of I 14. There can be no reasonable doubt that the hymn was employed as a charm against a rival woman in the earliest history of the Atharvan; at the time when the hymn was incorporated into the miscellaneous collection making

¹ Abstracts of six of the hymns commented upon here (all but VI 100) were published previously in the Proceedings of the American Oriental Society for May, 1885 (Vol. XIII, p. xlii fg.), for May, 1886 (ibid. p. cxii fg.), and for Oct. 1886 (ibid. p. cxxxii fg.)

up the first book of that Veda it can no longer have been used in the Atharvan schools as a funeral song, as it would otherwise have found a place among the funeral mantras of the eighteenth book.

Thirdly, the cases where the ritual applies the same hymn in more than one way are to be considered by themselves. Here independent criticism must establish the earliest use and point out the cause of the secondary use. The secondary use seems to be always the product of conscious formalism, not due to a lack of insight into the true character of the hymn. This point is capable of abundant illustration. A single instance may be dwelt upon here. AV. I 2 and 3 are employed in Kāuṣ. 25, 6 and 10 as charms against diarrhoea and against retention of urine and constipation. Both hymns begin with the pratika *vidmā śarāsyā pītāram*. The same pratika appears in list of battle-hymns (*sāmgrāmikāṇi*) at Kāuṣ. 14, 7. This is a *conscious* secondary employment of verses beginning with a statement savoring of strife: 'We know the father of the arrow,' etc. In most cases the primary function of a hymn is easily distinguished.

The interpretations which follow are made with full consciousness of the doubts which justly beset interpretations of mantra material, by the light gained from their employment in the sūtras. Whether sufficient care has been shown in the use of this material I shall leave others to judge.

I 2.

Formula against diarrhoea.

This hymn has been translated by Weber, Ind. Stud. IV 394. He entitles it 'Formel gegen das reissen,' and translates as follows :

1. 'Des pfeiles vater kennen wir, den vieltränkenden Parjanya,
Auch seine mutter kennen wir die erd' die vielerzeugende.
2. 'Bogenschnur ! schlinge dich um uns, mach meinen leib wie
stein so hart !
Kraftvoll weit fort die feinde du, hinweg die hasser schleudre !
3. 'Wenn die sehne schlingend sich um den bogen,
Den schwirr'nden pfeil jauchzend begrüsst den raschen,—
Von uns Indra ! wend' das geschoss, das scharfe.
4. 'Wie zwischen himmel und erde des pfeiles spitze aufwärts
fliegt,
So zwischen reissen und rheuma stelle sich dieser binsenstiel.'

The word which is here translated by 'reissen' is *āsrāva*, and this forms the pivot about which the exegesis of the hymn revolves. It occurs also in II 3 and VI 44, and the translators are by no means agreed as to its value. Zimmer, *Altindisches Leben*, translates *āsrāva* by 'festering of a wound' ('das eitem von ungeheilten wunden'); Ludwig wavers in his translations: in II 3 he translates it by 'krankheitsanfall' (*Der Rig-Veda*, III, p. 507); in VI 44 by 'erkältungsanfall' (*ibid.*, p. 509). Grill, *Hundert lieder des Atharva-Veda*, p. 14, translates II 3, and renders *āsrāva* by 'böser fluss.' The word is the same in all places, as can be seen from its constant association with *roga*, and the disagreement of the translators points clearly to the fact that each one has judged the word subjectively, bending the evident etymological meaning of the word one way or another ($\sqrt{sru} + \bar{a}$). But it is equally evident that the primary meaning of an expression 'a flowing to' may be utilized in so many different ways, that the etymology itself affords only the most unstable guidance.

Yet the etymology of the word is vindicated by its real value in the Atharvan, at least as forcibly as in the translations above. The word means *diarrhoea*, and contains the same root as the Greek word. This is implied in the second verse in Weber's translation: 'Bogenschnur! schlinge dich um uns, mach' meinen leib wie stein so hart!' and this is accompanied in practice by the very proceeding indicated here in the verse. The performances which are associated with this hymn and with AV. II 3 are described in Kāuṣ. 25, 6-9:

Kāuṣ. 25, 6: *vidmā ṣarasyā 'do yad iti muñjaṣiraḥ rajjvā badhnāti.*

Dārila: *prathamena ādo yad iti vā muñjaṣiraḥ puṁkhadhāra-kāṣṭhaṁ sūtre prāpte rajve 'ty ucyate | atisārabhāiṣajyaṁ āsrā-vaṣabdasya tadvaditvāt* (Cod. -vāvitvāt).

'With the hymn I 2 or II 3 he ties the head of a stalk of *muñja*-grass with a cord' (to the sick person?); and the commentator adds: 'this is a cure for diarrhoea, because the word *āsrāva* means that.' Cf. also the fourth verse of the hymn: 'As the missile in its (upward) flight hangs between heaven and earth, so may the *muñja*-grass stand between sickness and diarrhoea.'

7. *ākṛtiloṣṭavalmikāu parilikhya pāyayati.*

Dār.: *parilikhanaṁ cūrṇikaraṇaṁ.*

'One grinds up a lump of earth from a field, and a lump containing ants,¹ and gives it to the sick person to drink.'

¹ Cf. the word *upajikā* in II 3, 4, and its explanation below under VI 100.

8. *sarpiṣā* "limpati.

'One anoints him with sacrificial melted butter.'

9. *apidhamati*.

Dār.: *apāne dhamati atisāriṇām* (Cod. *sāriṇām*).

Further evidence corroborating the view taken of this hymn by the Hindu authorities is to be found in its situation. The hymn next following in the Atharvan, and applied after it in the Kāuṣika, deals with the opposite trouble, constipation and retention of urine, according to the agreeing opinion of the two European translators (Weber, *ib.*, p. 395 ; Zimmer, *ib.*, p. 394), and of the Kāuṣika and Dārila. Its opening verse is very like the first verse of the hymn we have been treating : 'We know the father of the arrow, Parjanya of hundredfold manly power ; by this may I bring prosperity to thy body ; make thy outpouring upon the earth ; out of thee let it come, with the sound *bāl*.' Parjanya is the god of rain ; and it is clear that these necessary functions are viewed symbolically as a raining down upon the earth, and hence under the control of that god.

I 12.

Prayer to lightning conceived as the cause of fever, headache and coughs.

This hymn has been treated by Weber, *Ind. Stud.* IV, p. 405. He entitles it 'Gegen hitziges fieber,' and translates :

1. 'Ein rother stier als erste frucht der nachgeburt zieht mit regen donnernd mit glühendem lufthauch. Unsern leib schon' er, der da grad ausgehend reisst, der in einiger stärke sich in drei weisen theilt.'

A red bull, the first product of the afterbirth, comes on thundering with rain, with glowing breath of wind. May he spare our bodies, he who going straight tears, who in single strength divides himself in three.

In the notes Weber remarks : 'The red bull can only refer to burning fever. Inasmuch as the bull is called *jarāyujah* (the product of the afterbirth), puerperal fever, or the fever of a child, must be referred to.'

2. 'Dich der alle g'lenke durchzieht mit gluthen, verehren wir mit opferspend' uns neigend. Wir fesseln ihn mit unserer spende festigend, der da ergriff greifend die glieder dieses.

3. 'Vom kopfschmerz ihn löse und von dem husten, und wer sonst noch glied ihn für glied erfasst hat. Aus dunst, aus wind

wer da gezeugt, wer dörrend, den bäumen zu heb' sich der schmerz,
den bergen.

4. 'Heil meinem obern körper sei und heil meinem untern leib!
Heil meinen vier gelenken sei, Heil meinem körper insgesamt.'

Ludwig has, as far as I know, not translated this hymn; he mentions it, however, Rig-Veda, III, p. 343, assuming that it is perhaps directed against inflammation. Zimmer also refers to it (Altindisches Leben, p. 390) in connection with the word *vāta* in the first verse, which he would translate by wound, identifying *vāta* with wound etymologically also. The compound *vātabhrajās*, as he understands it, would then mean 'suffering from wound-fever.' Zimmer remarks that the hymn is rendered much clearer by this explanation of *vāta*. Thus both Ludwig and Zimmer do not modify materially Weber's view (Gegen hitziges fieber).

I would present right here a different explanation of the hymn. It is to be entitled: 'Prayer to lightning conceived as the cause of fever, headache and colds.' I translate as follows:

1. 'The first red bull, born from the [cloud-] womb (literally, the placenta), born of wind and the cloud (*vātabhrajās* emended to *vātābhrajās*; cf. verse 3a), comes on thundering with the rain. May he, who cleaving goes straight on, spare our bodies; he who, a single force, divides himself in three.

2. 'Bowing down to thee who fastenest thyself with heat upon every limb, we would reverence thee with oblation; we would reverence with oblation the crooks and angles of thee, that hast vigorously seized the limbs of this one.

3. 'Release him from headache and also from cough, which has entered every joint of him; may he who is born of the cloud, and born of the wind, the whizzing [lightning] (cf. RV. VI 3, 8d, *vid-yún ná davidyot svēbhīḥ gūṣmāḥ*; and RV. IV 10, 4e, *prā te divó ná stanayanti gūṣmāḥ*), strike the trees and the mountains.'

The fourth verse is of no significance.

Before discussing the evidence that may be adduced from native tradition concerning this hymn, it will be useful to point out the reason why those who examined it have adhered unanimously to the conception 'Against fever' in the face of such patent difficulties as are apparent in the translation made on this supposition. The first book of the AV. is a miscellaneous collection of hymns containing for the most part, though not unfailingly, four verses each (cf. AV. XIX 23, 1; Atharvānukramaṇī, I 1, 13; Ath. Pariç. 48, 9, 10; Gop. Br. I 1, 8; Ind. Stud. IV 433; XVII 178).

There is no definite order in the arrangement of the hymns inside of the book, but there is a marked tendency to group two or even more having the same or a similar subject together. The first book begins with a single hymn of a more general philosophical character, as do several of the succeeding books (II, IV, V); then follow a pair of magic formulas, one against diarrhoea, the other against retention of urine and constipation; then follow three hymns to the waters; then two against witchcraft; then follow two hymns which, though entirely different in subject-matter (the ninth is a *varcasya*-hymn, the tenth a charm against dropsy), have this in common, that they mention the god Varuṇa in the first verse. Then comes the eleventh hymn, a charm for easy delivery in childbed. The last three verses of this hymn end with the refrain: *āva jarāyu padyatām*, 'may the placenta come down'; in addition to this the word *jarāyu* occurs thrice more in the course of the last three verses. Now, there can be no doubt that the diaskeuast has placed our hymn (I 12) immediately after I 11 simply because it begins with the word *jarāyujāh*. This does not argue that he did not know the true nature of the hymn; on the contrary, it is quite clear that he recognized its association with lightning, because he has placed after it I 13, a hymn which is evidently a prayer to lightning (*nāmas te vidyūte*, etc.). He simply placed I 12 after I 11 because, for lack of any other external norm of arrangement (such as an alphabetical one, which the Hindus somehow have never evolved), the word *jarāyujāh* offered as good a point of linkage as any other they had at hand, and they did not trouble themselves about the intrinsic incongruence of the two hymns and the difference between the word *jarāyu* in its concrete meaning 'placenta' in I 11, and its metaphorical 'cloud-womb' in I 12. And it is not to be wondered at that European readers should have seized upon this erroneous suggestion with such energy as to be influenced by it in deciding what was the purpose of the hymn.

The native treatment of this hymn exhibits considerable divergence, owing to its double character. It is a hymn to lightning; and, on the other hand, the diseases attributed to lightning present even more salient and practical points, which are made prominent in its designation and its ritual application. So the Anukramaṇī (I 1, 7) simply designates it as a *yakṣmanāçanaṁ sūktam*, a hymn which cures *yakṣma*, consumption (cf. the word *kāśas*, 'from cough,' in the third verse); in the gaṇamālā, Atharva-pariçiṣṭa 34,

7, it begins the *takmanāṣanagaṇa* (a group of hymns designed to cure *takman*, various diseases: fever, headache, etc.). The Kāuṣika employs it twice, presenting its two main characteristics. In 38, 1-10 it is used in a charm against thunderstorms, along with I 13 and VII 11, which are palpably hymns addressed to lightning:

Kāuṣ. 38, 1: *jarāyuja iti durdinam āyan pratyuttiṣṭhati.*

Dārila: *durdinam meghānām vināṣahetuḥ | tadvināṣāyā* "gachan *sūktam japan | pratyuttiṣṭhati gacchatī 'ty arthaḥ | prāyaścittam durdināṣrayatvāt.*

2. *anvṛcam udavajrāih.*

Dār.: *pratyuttiṣṭhati praharaṇāmāmītra (! for mantrāih ? AV. X 5, 15, 42, 50) cāi, tad udavajrasaṁskārasya cirakālaniṣpattes tataṣ ca vināṣaḥ syāt.*

3. *asy-ulmuka-kīṣkurūn ādāya.*

Dār.: *asīḥ prasiddhaḥ | ulmukaṁca gṛhitvā | . . . kīṁkura-vaḥ (!) mukhiko (!) kṣīraḥ | tān ādāya pratyuttiṣṭhati durdinam.*

4. *nagno lalātam unmrjānaḥ.*

Dār.: *nagnaḥ durdinam pratyuttiṣṭhatī 'ty ṣeṣaḥ | lalātam mardayan.*

5. *utsādyā bāhyato 'ngārakapāle ṣigruṣarkarā juhoti.*

Dār.: *gṛhapaṭalam (-paṭam) apanīya gṛhāt (Cod. grahāta) bahir avasthīto 'ngārāpūrṇe kapāle ṣigrupatrāṇi juhoti | carkarā vā juhoti.*

6. *kerārkāv ādadhātī.*

Dār.: *kerāpārṇi 'ti yā surāṣṭre puṇḍarīke 'ti (? Cod. puvari-keti) mālaveṣu utsādyā (Cod. ucchādyā) kerārkāv (Cod. ve-) ādadhātī aṁgārakapāle na ca ubhayatra tamtram vikṛṣṭadeṣatvāt.*

7. *varṣaparitah pratilomakarṣitas triḥ parikramya khadāyām arkam kṣīpraṁ saṁvapati.*

Dār.: *evam pūrvatra arkam kṣīpraṁ saṁvapati | varṣeṇā 'tipīḍito varṣaparitah . . . | gartaḥ svabhāvajaḥ triḥ sarvatra gatvā khadāyām arkasamuptajālam (Cod. -samuta-) prakṛtena sūktena piṇḍikṛtam kṣīpati ṣighram.*

The hymn is employed further in Kāuṣ. 26, 1-10 in a performance which is distinctly described by Dārila as a *ṣirorogabhāi-ṣajyam*, 'cure for headache,' a description which fits the ceremony in every respect, and which is supported by verse 3a of the hymn (*muñca ṣirśaktyā utā kāsā enam*). As it contributes nothing to the understanding of the hymn itself, this reference may suffice.

I 14.

A woman's incantation against a rival.

This hymn has been translated three times, by Weber, *Indische Studien* IV 408; Ludwig, *Der Rig-Veda*, Vol. III, p. 459, and Zimmer, *Altindisches Leben*, p. 314. The translators agree in regarding the hymn as a marriage hymn. Weber entitles it: 'Bei der hochzeit'; Zimmer is even more explicit, assuming that the hymn was spoken at the end of the marriage ceremony. Weber's and Zimmer's translations are so similar that it may suffice to present an English paraphrase for both:

1. 'The joy of love and glory do I take from her to myself, as a wreath from a tree; like a mountain with broad foundation may she dwell a long time with [my] parents.'

This is supposed to come from the mouth of the groom, in the presence of the bride's relatives, who thereupon reply:

2. 'This maiden here, O ruler, shall be surrendered to thee as thy wife; let her be bound in the house of [thy] mother, of [thy] brother, and of [thy] father.

3. 'She shall be the head of thy family; to thee we surrender her now; long may she live with thy parents, until her head turns gray (?)' (so Z.; 'streaming blessings from head to foot,' W.).

Then the young husband replies:

4. 'With the prayer of Asita, Kaçyapa, and Gaya do I tie thy fortune to myself, as the sisters tie the trunk.'

Zimmer adds: 'The sisters here referred to can only be those of the newly-married girl.' The trunk, he thinks, contains the dowry; and he adds further: 'The prospect of a rich dowry helped many a maiden who would otherwise have remained a spinster to obtain a husband.'

Ludwig translates in a manner essentially the same, though with considerable variation in detail, and with more reserve in supplying pronouns and determining speakers:

1. 'Glück, schönheit hab ich ihr aufgebunden, wie an den baum den kranz; wie ein berg mit breitem boden weile lang disz bei den ältern.

2. 'Dises mädchen, o könig, ist dein, o bändiger, zur frau wurde sie niedergeworfen; an der mutter, des vaters, des bruders haus werde sie gefesselt.

3. 'Schützerin deines hauses ist dise, o könig, dise wir übergeben dir; lang verweile sie bei den ältern, schüttle segen von ihrem haupte.

4. 'Mit Asita's brahma, Kaçyapa's und Gaya's binde ich wie die (schwester) finger die vorratskammer so ich fest zu dein glück.'

Against this general understanding of the hymn stands the pregnant fact that it is not referred to in the tenth book of the Kāuçika, where five chapters are devoted to the marriage-ritual. It is, however, rubricated in the second half of the fourth book, consisting of three chapters and a half (33-36), and entitled by the commentator *stri-karmāṇi* 'women's rites'; and the scruple suggested by its absence from the tenth book might admit of being removed. But the Kāuçika offers also evidence of a positive character. The hymn is employed in a ritual evidently of a sinister character, quite unsuited to the joyous occasion with which the imagination of the translators has connected it. Thus: Kāuç. 36, 15: *bhagam asyā varca iti mālā-niṣpramanda-* (Dār. *kṛidā-yavargājendukaḥ*)-*dantadhāvana-keçam içānahatāyā* (D. *jvara-hatāyāḥ*) *anustaraṇyā vā koçam ulūkhaladaraṇe triçile nikhanati*, 'with the hymn I 14 one buries a (her?) wreath, *niṣpramanda*, teeth-cleaner, and hair, the *koça* (*vulva* ?) of a cow slain by Rudra, or of a burial-cow, in the hole of a mortar containing three stones'; 16. *mālām upamathyā 'nvāha* (D. *vimathyā* ? MS. *vimahyaṁ*), 'one repeats [the hymn] stirring up the wreath'; 17. *triṇi keçamaṇḍalāni* (D. *puñjakeçān*) *kṛṣṇasūtreṇa vigr̥thya* (D. *baddhvā*) *triçile* (D. *nihanti*) '*çmottarāṇi*, 'tying separately three tufts of [her] hair, [he buries them] in the hole containing the three stones, above [each] stone'; 18. *athā 'syāi bhagam utkhanati*:

yaṁ te bhagaṁ nicakhnus triçile yaṁ catuḥçile |
idaṁ tam utkhanāmasi prajayā ca dhanena ca,

'then one digs up her *bhaga* (fortune? *vulva* ?) [with the verse] "what *bhaga* of thine they buried, in a place containing three stones or four stones, that we now dig up again, together with offspring and wealth."'

The commentary is very corrupt in this passage, and many points in the ceremony are not clear; but its character is plainly sinister. The hymn as it stands is to be regarded as a woman's incantation against a rival, and to be translated as follows:

1. 'I have taken to myself her fortune (*bhaga*) and glory, as [one takes] a wreath from a tree; as a mountain with broad foundation, may she dwell a long time with her relatives (? *pitr̥ṣu*).

2. 'Let this girl be subjected to thee as thy wife, O king Yama;

[till then] let her be fixed to the house of [her] mother and brother and father.

3. 'O king [Yama,] this [girl shall be] thy housekeeper; to thee do we give her over; [till that] may she long sit with her relatives (? *pitṛṣu*), until her hair is scattered from her head (?).

4. 'With the incantation of Asita and Kaçyapa and Gaya do I bind up thy fortune, as sisters [pack something] within a casket (*koça*).'

The ceremony which the Kāuçika attaches to this hymn is by no means clear in all details, and, moreover, contains the unknown word *niṣpramanda*, which the corrupt explanation of Dārila does not quite elucidate. But I imagine the procedure to have been somewhat as follows: A wreath belonging to the woman against whom the *devotio* is undertaken (cf. the word *srajam* in the first verse of the hymn), along with uncanny, defiling substances (*e. g.* the *vulva* of a cow slain by Rudra, or of a burial-cow), is crammed into a cavity made by a large mortar, where three stones are also placed. This symbolizes the defilement and the crushing of the wreath, *i. e.* the grace and loveliness of the hated woman (?).

Then, moreover, the wreath is taken out and stirred (whirled) about, while the hymn is again chanted against the woman.

Then three locks of hair coming from the hated woman (?) are placed in the hole of the mortar, so that the three stones lie on the top of the locks, alternately a stone and a lock.

Finally, the fortune (*vulva*, with double entente?) of the hated woman, which has been dug into the hole of the mortar, is again dug out for the benefit of the woman who practises the evil rite (? cf. *bhāgam asyā vārca ādiṣi* in the first verse of the hymn).

Any doubt as to the fact that the Atharvavedins regarded the hymn in this light, will certainly be dispelled by observing the surroundings among which it is found in the Kāuçika. It is preceded by a ceremony which centres about AV. VI 130 (Kāuç. 36, 13, 14), which the translators (Weber, Ind. Stud. V 244; Ludwig, Der Rig-Veda, III 515; Grill, Hundert lieder des Atharva-Veda, p. 36) agree in regarding as a charm of a wife, intended to kindle anew the love of a truant husband. It is followed by the ceremony which attaches itself to AV. III 18 (Kāuç. 36, 19-24), which the translators (Weber, Ind. Stud. V 222, XVII 264; Zimmer, Altindisches Leben, p. 307) regard as a charm for the captivation of a man, and for supplanting a more favored rival.

I cannot, however, leave this hymn without pointing out some facts

which may seriously modify the explanation given above. Clearly the Kāuṣika takes the view of the hymn, which was expounded above. And it may be presumed the diaskeuasts of the Atharvan held the same view. But it seems to me that traces of a more original application are not wanting. The word *pitr̥ṣu*, translated above doubtfully by 'with her relatives,' means naturally 'among the fathers or manes.' The third stanza of the hymn, considered independently, would be easily explained as one uttered at the funeral of a maiden, and it seems possible that the entire hymn represents similar material somewhat worked over for the occasion. Secondary employment of material employed primarily in the burial service is certainly contained in stanzas 2-4 of RV. VII 55 (see Aufrecht, Ind. Stud. IV 342), and in stanzas 7-8 of AV. II 12. In the latter case the transition from primary to secondary value is quite similar to that which seems to have taken place here. That the hymn AV. II 12 is not uttered by one subjected to a fire-ordeal, but is an imprecation against an enemy who is attempting to thwart some holy practice, I shall hope to prove elsewhere. At any rate the last two verses represent a modification of funeral verses for the purpose of injuring an enemy, and the same assumption seems likely to hold good for AV. I 14 as a whole.

I add the curious statement of the *Anukramaṇī* as to this hymn : *namas te astu* (I 13) *bhagam asyā* (I 14) *iti sūkte vāidyute dve ānuṣṭubhe prathamāṁ vāidyutam parāṁ vārunāṁ vo'ta yāmyaṁ vā prathamena vidyutam astāud dvitīyena tadarthaṁ yamam*. There seems to be no reason for associating these hymns, nor for regarding I 14 as having anything to do with lightning. It may be noted that the treatise regards the word *yama* in the hymn as a proper name, and not an epithet ('ruler' [*Bändiger, Herrscher*] of the translators).

The concluding word of verse 3, *ṣamópyāt*, rendered by Zimmer 'until (her hair) turn gray,' on authority of a conjecture of the Petersburg lexicon, is in reality unexplainable. The quarter-verse, *ā cīrṣṇāḥ ṣamópyāt*, is, indeed, easily filled out by reading it as *ā cīrṣṇāḥ ṣamópiāt*; but may not the "hair" and the "three tufts of hair" of the Kāuṣika suggest the possible emendation *ā cīrṣṇāḥ kéṣam ópyāt* 'till she has shed the hair from her head,' i. e. 'has grown bald'? Or is the word to be emended to *samópiāt* (✓*vap* + *ā* + *sam*)?

II 11.

The srāktya-mañi, an amulet from the sraktya-tree.

This hymn has been translated by Weber, Ind. Stud. XIII, p. 163. who entitles it 'The *srāktya*-amulet, a counter-incantation.' The purpose of the hymn is doubtless correctly stated (cf. stanzas 2 and 3: *pratyabhicaraṇo 'si . . . prati tam abhi cara yo 'smān dvesti yañ vayan dviṣmaḥ*). The description of the *sraktya* (or *srāktya*, AV. VIII 5. 4, 7, 8)-amulet, however, as given by Weber, is based simply on an etymology. He derives the word from *srakti* 'corner,' and defines *sraktya* and *srāktya* as 'many-cornered.' Thus he is led to believe that the amulet in question was made of a polished jewel or crystal, an opinion which is adopted and expanded by Zimmer, Altindisches Leben, p. 263.

The word *sraktya* occurs in the *paribhāṣā-sūtra*, Kāuṣ. 8, 15, which gives a list of plants and trees that are regarded as *çānta* 'holy': *pālāṣo- 'dumbara- jambu- kāmṣīla- srag- vañgha- çirīṣa- sraktya- varāṇa- bilva- jāṅgiḍa- kuṭaka- garhya- galāvala- vetasa- çimbala- sipuna- syandanā- 'raṇikā- 'çmayokta- tunyu- pūtudāraṇaḥ çāntāḥ*. Dārila defines the word *srāktya* by *tilaka* (*sraktyas tilakaḥ*). Moreover, at Kāuṣ. 39, 1 the word *srāktya* occurs in a *sūtra* which serves as rubric to the hymn now in question: *dūṣyā dūṣir aśi 'ti srāktyam badhnāti*. Dārila's comment is as follows: *çāntiyudakānte bandhanam . . . sraktyavikārah, sraktyamañiḥ, sraktyas tilakaḥ, kṛtyāçamanārtham*.

According to this, the *sraktya* is a kind of *tilaka*-tree. The fact that it is counted as *çānta* 'holy,' in Kāuṣ. 8, 15, designates it *a priori* as *pratyabhicaraṇa* 'suitable for warding off witchcraft'; the antithesis between *çānti* and *abhicāra* is common and technical in the ritual. Thus the Ātharvaṇīya-paddhati of the Kāuṣika in the introduction: *samhitāvidhiṃ vakṣyāmaḥ, çāntika-pāuṣṭikā- 'bhicārikāṇi samhitāvidhau (i. e. in the Kāuṣika) uktāni, trividhāni karmāṇi vidhikarmāṇi avidhikarmāṇi uchrayakarmāṇi*. In Kāuṣ. 3, 19, *purastāddhoma ājyabhūgaḥ samsthitahomaḥ samṛddhiḥ çāntānām iti*, the word *çāntānām* is glossed by Dārila with *nā 'bhicārikāṇām*. Ath. Pariç. 21, 3 (*sāmbhāra-lakṣaṇam*): *sāuvarṇaḥ çāntiko proktaḥ pālāṣo vā 'tha khādiraḥ, abhicāre viçeṣeṇa kuryāt sruvam ayomayaṃ*. The word *srāktya* is a *vṛddhi*-derivative from *sraktya* and means 'amulet made from the *sraktya*-tree.' Support is thus furnished for the unauthenticated meaning of *tilakā* 'eine art halsschmuck,' reported by Böhtlingk in the smaller dictionary.

The vegetable kingdom is a favorite source of the *maṇi* or amulet. In the list of 'holy' trees given above from Kāuṣ. 8, 15, amulets are furnished by the *udumbara* (AV. XIX 31), the *parṇa* (or *palāṣa*, III 5), the *jaṅgiḍa*¹ (II 4; XIX 35), and the *varaṇa* (VI 85; X 3). At Kāuṣ. 11, 19 and 52, 18, 'a *maṇi* consisting of a pair of equal *kṛṣṇalā*-berries' (*yugmakṛṣṇalām*) is employed.² The hymn AV. II 9 sings the praises of the *daṣavṛkṣa*, which the Kāuṣika and Dārila explain as an amulet consisting of ten different kinds of 'holy' wood³; cf. Weber, Ind. Stud. XIII 153 fg. At Kāuṣ. 28, 7 the *sadampuṣpā* (Dārila: *trisandhyā*) furnishes an amulet employed in connection with AV. IV 20: *ā paçyati 'ti sadampuṣpāmaṇim badhnāti*. Compare also Kāuṣ. 19, 22.

It may be added that the hymn is employed further, in Kāuṣ. 39, 7, in connection with IV 40, 17, 18, 19; V 14, 31; VIII 5; X 1: *dūṣyā dūṣir asi ye purastād içānām tvā samam jyotir uto asy abandhukṛt suparṇas tvā yām te cakrur ayam pratisaro yām kalpayanti 'ti mahāçāntim āvapate*. These pratikas, with the addition of those of VII 65. 1, 2, make up the second *gaṇa* of the *gaṇamālā* (Atharva-pariçiṣṭa 34) which bears the name of *kṛtyā-gaṇa*. The Atharvānukramaṇī defines it as follows: *dūṣyā dūṣir asi 'ti kṛtyāpratiharanaśuktaṁ kṛtyādūṣanadevatyam*. The hymn is mentioned also in Ath. Pariç. 17, 2 (*hastyaçvadikṣā*): *dūṣyā dūṣir iti pratisaram ābadhya* (MSS. *āvadhya*) . . . and a passage in praise of the *pratisara* occurs ibid. 20. 6, 7 (*skandayāga* or *dhūrtakalpa*). Dārila's comment on Kāuṣika 19, 22 also treats of the *pratisara*. As the earlier meaning of *pratisara* does not seem to be altogether clear (see Aufrecht, Ind. Stud. IV 343; Weber, ibid. XIII 164; Zimmer, Altindisches Leben, p. 263; Ludwig, Rig-Veda, III 345), the *skandayāga*-passage may be given in full: in çloka 5^a, the MSS reading is *kṛtāt pātah kṣudrāt*, with the variant *kṣudrah*. The passage follows: *ādityakartitaṁ sūtraṁ iti pratisaram badhnāti*:

¹ Dārila: *jaṅgiḍo 'rjumaḥ acala iti dākṣiṇātyah*.

² Kāuṣika: *asmīn vasu* (AV. I 9, 1) *yadā 'badhnan* (I 35, 1) *nava prānān* (V 28, 1) *iti yugmakṛṣṇalām badhnāti*. Dārila: *kṛṣṇalamāṇim vāsayitvā* (cf. Kāuṣ. 7, 19) *badhnāti, sarvaḥpramukhasādhanam ichato samakṛṣṇalam iti bahuvrihiḥ kṛṣṇalā raktake 'ti prasiddhā*.

³ Kāuṣika 27, 5: *daṣavṛkṣe 'ti çākalah*. Dārila: *daçānām çāntavṛkṣānām çakalāni* (Cod. *çālāni*) *'ti çākalo maṇiḥ çakalasamuccayo* (Cod. *çakala-*) *mantra-līṅgāt*. 6. Kāuṣ.: *daça suhrdo japanto 'bhimirçanti*. Dār.: *athavā daça mitrā* (!) *japanta etat sūktam abhimirçanti piçācagrhitam* (correct accordingly the passage as given by Grill, Hundert Lieder des Atharva-Veda, pp. 49, 50).

*ādityakartitaṁ sūtram indreṇa trivṛtikṛtam
aṁvibhyaṁ granthito granthir brahmaṇā pratisaraḥ kṛtaḥ.*

*dhanyaṁ yaçasyam āyuṣyam aṁubhasya ca ghātanam
badhnāmi pratisaram imaṁ sarvaçatrunibarhaṇam.*

*rākṣobhyaç ca piçācebhyo gandharvebhyas tathāi 'va ca
manuṣyebhyo bhayaṁ nā 'sti yac ca syād duṣkṛtaṁ kṛtam.*

*svakṛtāt parakṛtāc ca duṣkṛtāt parimucyate
sarvasmāt pātakān mukto bhaved vīras tathāi 'va ca.*

*abhicārāt kṛtāt kṣudrāt strikṛtād aṁubhaṁ ca yat
tāvat tasya bhayaṁ nā 'sti yāvat sūtram sa dhārayet.*

*yāvad āpaç ca gāvaç ca yāvat sthāsyanti parvatāḥ
tāvat tasya bhayaṁ nā 'sti yaḥ sūtram dhārayiṣyati.*

II 27.

Charm against an opponent in debate.

The root *prach* or *prch*, 'ask,' as is well known, is a secondary form : to wit, a part of the stem of an inchoative present, *pr[ç]-cha-ti*, transferred in use to a verb-formation outside the primary present-system, *i. e.* to the perfect, *paṇṇācha* ; to the verbals, *-prchya*, *-pr'cham*, *-pr'che* ; to the passive *prchydte* ; and further to the derivatives, *prāch-*, *prchā*, *prchaka*, *pr'chya*, and *pipṛchiṣu*. Most of the remaining forms and derivatives, *āprāt*, *āprākṣit*, *prṣṭā*, *prāṣṭum*, *prakṣyati*, *prṣṭvā*, *praṣṭavya*, *praṣṭr*, may be referred to either form of the root, to *praç* or to *prach* ; but for those belonging to the oldest dialect, notably for *āprāt* and *āprākṣit*, a reference to *praç* is preferable (cf. Whitney, Skt. Gr., §220). Finally, for the original form *praç*, the Vedic *praç-na*, 'question, debate,' gives unmistakable testimony, to say nothing of the evidence of the related languages.

I believe that there are three other Vedic words which are certainly derivatives of *praç*, 'ask,' though they have hitherto been misunderstood. These are :

1. *prā'ç*, 'debate, dispute.'
2. *prātiprāç*, 'opponent, one disputing against another.'
3. *prātiprāçīta*, 'one assailed in debate,' or, simply, 'opponent.'

These words occur in an exorcism addressed to the *pātā*-plant, Atharva-Veda, II 27, and in its ritual application in the Kāuçika. Verses 2-6 do not affect the question here in hand ; I therefore quote only the first and last :

1. *néc chātruḥ prā'ṣaṁ jayāti* *sāhamānā 'bhibhū'r asi :*
prā'ṣaṁ prātiprāṣo jāhy *arasā'n kṛṇv oṣadhe.*
 7. *tāsya prā'ṣaṁ tvāṁ jahi* *yó na indrā 'bhidā'sati :*
ádhi no brūhi śaktibhiḥ *prāṣi mā'm úttaraṁ kṛdhi.*

The hymn has been translated by Weber, 1873, Indische Studien, XIII 190; by Ludwig, 1878, Der Rig-Veda, III 461; and by Grill, 1879, Hundert Lieder des Atharva-Veda, p. 18. All three derive the words *prā'ṣ* and *prātiprāṣ* from the root *aṣ*, 'eat,' with *pra*, and regard the hymn accordingly as an incantation against robbers of provisions, pronounced in order to protect granaries and store-rooms. The renderings of the above-quoted verses by Weber, Ludwig, and Grill, respectively, are as follows:

1. 'Dass mir die Vorräthe der Feind
 nicht raub'! sieghaft du, mächtig bist!
 Schlag' fort, die mir die Vorräthe
 schäd'gen, mach' kraftlos sie, o Kraut!
 7. 'Vernichte dessen Vorräthe
 o Indra! der uns feindet an.
 Segne mit deinen Kräften uns!
 lass in Vorräth'n mich oben stehn!'

1. 'Nicht der feind soll genusz von speise erlangen; überwältigend, sigerin bist du; | den genusz des genuszfeindlichen schlage, mach ihn saftlos [*arasā'm*], o kraut.

7. 'Dessen genusz von speise vernichte, der o fürst uns anfeindet, | segne uns mit deinen kräften; an genusz mach mich zum höchsten.'

1. 'Der Feind raub nicht die Zehrung uns;
 du bist ja mächtig, überstark;
 Wer uns die Zehrung vorwegzehrt,
 dem nimm, o Kraut, die Lebenskraft!
 7. 'Den Vorrath, Indra, schlage dem
 in Boden, der uns feindlich ist;
 Durch Machterweise sprich uns zu,
 den reichsten Vorrath schenke mir!'

These translations entirely miss the point of the hymn. It has nothing to do with provisions or granaries. It is rather a charm uttered by an intending disputant before entering upon a debate in the *sabhā* or *pariṣad*, the assembly of the village, and addressed to the *pātā*-plant. I render:

1. 'May the enemy not win the debate. Thou art mighty and overpowering. Overcome the debate of [each one] who debates against us. Render them stupid, O plant.

7. 'Overcome thou the debate of the one who is hostile to us, O Indra. Encourage us with thy might. Render me superior in dispute.'

The general interpretation and this translation are suggested by the Kāuṣika-sūtra 38, 17 ff. Sūtra 17 reads: *īyaṁ virud iti madughaṁ khādann aparājītāt pariṣadam āvrajati*, "With the hymn, 'This plant' [AV. I 34], he approaches the assembly from the northeast, while chewing honey-plant." The commentator, Dārila, explains the purpose of the ceremony: *pūrvottare*¹ koṇāt pariṣadam āgacchati: janasamūhaṁ jyeṣṭhi* madhukam* bhakṣayan* āvrajane mantrah. . . . pratyarthajapadoṣaṣamanam prāyaścittam*, 'He approaches the assembly from the northeast: namely, the eldest [chieftain] approaches the crowd, reciting the charm while approaching. This is a *prāyaścitta*-ceremony, which counteracts the harm arising from hostile whisperings [*i. e.* the recitation of hostile incantations].' The hymn I 34 is employed because it contains the praise of the persuasive *madugha*.

The next passage, Sūtra 18 ff., rubricates our hymn II 27, cited above. 18. *nec chatrur iti pratiprācitam*: 19. *anvāha*: 20. *badhnāti*: 21. *mālāṁ saptaṭalācīm dhārayati*. The translation, along with the bracketed commentary, is as follows: 18. "With the charm, 'May the enemy not' [he approaches] the one against whom the debate is directed [from the northeast, while chewing *pāṭā*-root]." 19. 'He addresses with the charm [his opponent].' 20. 'He binds [the *pāṭā*-roots together].' 21. 'He carries a *pāṭā*-garland containing seven leaves.' Dārila's words are: to 18, *pāṭāmūlāṁ khādann aparājītāt pratiprācitam āvrajati*; to 19, *prativādinam anvāha*; to 21, *pāṭhā*-srajam parṇām* bibharti sarvasya dhāraṇasya bāhau bandhamantraliṅgāt*. For the last, cf. verse 3 of II 27.

From all this it is perfectly clear that the rite is one which takes place in the *pariṣad* or communal assembly, and that the scholiast's *prativādinam*, 'opponent in dispute,' is a gloss to *pratiprācitam*. This last is accordingly a *quasi*-denominative participle from *pratiprāc*, 'debater-against' (Whitney, Grammar, 1176b), and means 'debated against.'

The word *prāc* occurs once in the Kāuṣika-text proper,

¹ I have starred words whose reading is evidently faulty.

38, 24, and with the same meaning, 'dispute.' The passage is: 23. *brahma jajñānam ityadhyāyān upākariṣyann abhivyāhārayati*: 24. *prācam ākhyāsyān*: 25. *brahmodyaṁ vadiṣyan*. Dārila's comments are: to 23, *upākarmasu ṣiṣyān abhivyāhārayati sūktam: kalahaparihāra*-¹ *doṣanāṣāt prāyaścittatvam*; to 24, *pratipraṇaṁ kathayīṣyan sūktam abhivyāhārayati*: . . . *prativā-dino jayapanāṣā*² *prāyaścittatvam*; to 25, *vedavākyavicāraṁ*³ *kathayīṣyan pratyarthinā saha prativā-dino japanāṣāt prāyaścittatvam*.

The text, supplemented by the comment, may be paraphrased as follows: 'When the teacher is about to begin the reading of the Veda, he lets the pupils recite the hymn AV. IV 1. When about to present to them a disputed question, he lets them recite the same hymn. Or when discussing with an opponent the meaning of Vedic sentences, he lets them recite the same hymn.'

VI 100.

Ants as antidote against poison.

Bartholomae, in Kuhn's Zeitschrift, XXVII 209, considers it impossible that Sanskrit *d* should ever change to *j*. Although it may be granted that the current explanation of *jihvā*, 'tongue,' out of *dihvā* is, to say the least, very doubtful, yet the assumption seems to be warrantable in the root *jyut* = *dyut*, 'to shine' (*jyotis*, 'light,' and *jyotāya*, 'make bright,' AV. VII 16, 1), in *jyok*, 'a long time,' from **dyok*, and *jihmā*, 'slanting,' for **dihmā* = *δοχμός*; cf. K. Z. XI 3; XIX 422; XXV 1, 68, 149. In all these cases the change occurs before *i*, and is to be regarded as an exhibition of palatalization, in principle the same with corresponding changes in the Pāli-Prākṛit dialects.

To these cases I would add an apparently incontestable case of *jī* derived from *dī*. Vedic *upajīkā* (so! feminine rather than masculine), AV. II 3, 4; VI 100, 2, is equivalent and derived from Vedic *upadīkā*, masc. and fem., Çat. Br. XIV 1, 1, 8; Tait. Ār. V 1, 4; 10, 6, etc. The meaning of the word is everywhere 'a kind of ant.' The explanation of *upadīkā*s is given right out in the Çat. Br. *loc. cit.* by the word *vamṛyas*, 'female ants,' while *upajīkā*s has been explained as 'wassernixen, water-fairies.' So Böhtlingk and Roth in the Petersburg Lexicon, I 949; Böhtlingk, Kurzgefasstes Wörterbuch, I 239; Weber, Ind. Stud. XIII 139;

¹ Read *parihāsa*?

² Read *japanāṣāt*.

³ See PW. under *mahāvākya*.

Ludwig, *Der Rig-Veda*, III 343, 507, 511. Weber already, *loc. cit.*, suspected that the two words might be the same; this assumption may be rendered certain by a renewed consideration of AV. VI 100, along with the ritual action which accompanies it in the Kāuṣika.

Ludwig, *ibid.*, p. 511, endows this magic formula with the title : 'Heiliges wasser gegen gift,' and translates as follows :

1. 'Die götter gabens, die sonne gabs, der himmel gabs, die erde gabs ; die drei Sarasvatī gaben eines sinnes das gift-verderben.

2. 'das wasser, das die göttinnen, die Upajikā's gossen auf die wüste fläche, mit diesem gottgesandten wasser sollt ihr diess gift vernichten.

3. 'der asura tochter bist du, auch der götter schwester bist du, ausz himmel und erde entstanden hast kraftloss (saftlos?) du das gift gemacht.'

The point of the hymn is rather as follows : The *upajīkās* or *upadīkās* are a kind of ants who are endowed with the quality of producing water, and that, too, beneficent healing water, wherever they appear, and consequently whenever they are applied. According to the first and second verses of our hymn, the gods themselves endowed them with this noteworthy quality. They are, accordingly, brought into contact with the bodies of poisoned persons in every possible manner.

The most important passage in support of this construction, aside from the second verse of our hymn, is Tāit. Ār. V 1, 4 : *upadīkā yātra kva ca kshananti tād apó 'bhi tṛndanti*, 'Wherever the *upadīkās* dig, there do they open out water.' Cf. also Tāit. Ār. V 5, 10 ; Sāmkhyakār, p. 113 ; Varāh. Brhats. 54, 9 fg. ; also Weber, *ibid.* Almost the same statement is contained in the second verse of the hymn. Ludwig's translation is hampered by a certainly injurious emendation on the part of the editors of the vulgate text. The MSS unanimously read *upajikā* (accentless vocative) ; this they have emended to *upajīkā*. I would, accordingly, translate the verse, retaining the MS reading, as follows :

'That water, O *upajīkās*, which the gods poured for you into the dry land, with this water, sent forth by the gods, do ye drive away this poison.'

That the *upajīkās*, just as the *upadīkās*, are in fact a kind of ants, can be seen from the ritual which is associated with the two hymns of the AV. in which the word occurs. Kāuṣ. 31, 25 describes the practice, which accompanies AV. VI 100 : *devā adur*

iti valmikena bandhana-pāyanā—*camana-pradehanam uṣṇena*. Dārila glosses the sūtra as follows: *valmikena sādhayati, bandhanādini, valmikaṁ badhnāti, valmikaṁ pāyayati valmikam ācamayati valmikaṁ co 'ṣṇaṁ kṛtvā pralimpati, viśadīṣaṇā*.

With the hymn AV. VI 100: 'He ties a lump from an ant-hill (Dārila at Kāuṣ. 8, 16: *valmikavapā valmikamadhya*!) to the body of the poisoned person, gives him some of it to drink, lets him rinse his mouth with it, and smears some of it, after it has been heated, over his body. That is an antidote against poison.'

AV. II 3, where the *upajīkās* also occur, according to Kāuṣ. 25, 6 fg., is employed in connection with a cure for diarrhoea. Here also the lump from an ant-hill is introduced as a feature of the practice in sū. 7: *ākṛtiloṣṭa-valmikāu parilikhya pāyayati*; see above under AV. I 2.

I would finally observe that I regard *upajihvikā*, RV. VIII 102, 21 = V. S. XI 74 = T. S. IV 1, 10, 1, explained by *vamrī* in Nirukta, 3, 2, as a further adaptation by popular etymology of *upajīkā*. It is felt to mean something like 'little tongue plus (upa) little tongue'; cf. the shape of the ant.¹ Mahīdhara to V. S. XI 74 is acquainted with still another variant of this word: *upajihvikā upadikīpā pippilikāsadr̥ṣaḥ ksudrajivaḥ*. This form seems in turn to represent a modification, also by popular etymology, of *upadikā*, thus again pointing to a nexus between this and *upajīkā*. The lexicons have overlooked *upadīpikā*.

VI 128.

Propitiation of the weather-prophet.

This hymn has been translated by Weber, *Omina und Portenta*, p. 363, and by Zimmer, *Altindisches Leben*, p. 353. The latter, following a suggestion of the Petersburg Lex. VII 11, regards the hymn as one in praise of an otherwise unknown constellation called *ṣakadhūma*, which has the power of bringing good weather. And Ludwig, *Rig-Veda*, III, p. 187, adopts incidentally a similar view of Max Müller's. Zimmer, accordingly, renders AV. VI 128, 1 thus:

¹The Hindus have the shape of the ant, which is something like an hour-glass, vividly in their minds, ready for comparisons. Cf. *e. g.* that kind of *cāndrāyaṇa*-vow, which is designated as *pippilikāmadhya*, 'being like an ant in the middle.' It consists in beginning to fast on the day of the full moon with fifteen bites of food, decreasing the number by one bite per diem, until 0 is reached, finally increasing the number by one a day, until fifteen are again reached. Cf. Manu XI 217; Yājñav. III 324; Viṣṇu XLVII 4, 5; Vasiṣṭha XXIII 45.

1. 'When the stars made *Çakadhūma* their king, they brought him good weather ; " this shall be his dominion," said they.

2. 'Let us have good weather at noon, good weather in the evening, good weather in the early morning, good weather in the night.

3. 'To day and night, to the stars, to sun and moon, and to us give good weather, O king *Çakadhūma*.

4. 'To thee, O *Çakadhūma*, ruler of the stars, who gavest us good weather in the evening, in the night, and by day, let there ever be reverence.'

Weber's translation is made from a text, given below, which differs from the vulgate text of our hymn in form rather than in content. This text occurs as an appendix to the Nakṣatra-kalpa, along with which it is usually found at the head of the Atharva-pariçīṣṭas, probably on account of the frequent occurrence in it of the word *nakṣatra*. The last three stanzas are excessively corrupt, and their connection with what precedes is not clear. They begin with an incantation against *yakṣma*, 'consumption.' With such an incantation the immediately preceding hymn, AV. VI 127, ends. And this fact, with the legend of the origin of the disease at Tait. S. II 3, 5, may throw some light on the juxtaposition of these obscure stanzas with this *nakṣatra*-material. It would be interesting to find this text in the Kaçmīr Samhitā, if, indeed, the *pāippalādās* of the colophon warrants such an expectation.

*yad rājānaṃ çakadhūmaṃ¹ nakṣatrāṇy akr̥ṇvata
bhadrāham asmāi prāyachat² tato rāṣṭram ajāyata.* 1.

*bhadrāham astu naḥ sāyam bhadrāham prātar astu naḥ
bhadrāham asmabhyaṃ tvaṃ çakadhūma sadā kr̥ṇu.* 2.

*yo no bhadrāham akaraḥ sāyamprātar alho divā
tasmāi te nakṣatrarāja çakadhūma sadā namaḥ.* 3.

*yad āhuḥ çakadhūmam āha³ nakṣatrāṇām prathamajāṃ jyotir
agre*

*tan naḥ⁴ satīm abhikṛ̥ṇotu rayīm ca naḥ sarvavīraṃ niya-
chāt.* 4.

yo 'smīn yakṣmaḥ⁵ puruṣe praviṣṭa iṣitaṃ dāivyaṃ ha saḥ

¹ So Codex Chambers and the published text. Three MSS read *çāka-*.

² So all MSS. Weber emends to *prāyachāṣ*; cf. AV. VI 128, 1.

³ So all MSS. Weber, *āha*.

⁴ Variants, *taṃ naḥ*, *taṃ vaḥ*.

⁵ MSS *yakṣma*.

*agniṣṭhaṇ¹ ghr̥tabodhano 'pa skanda no vi dūram asmat
so 'nyena sāmṛchatā² tasmāi prasuvāmasi. 5.*

*yas tvā mātur uta va pituḥ parijāyamānam abhisambabhūva
na tvad yam adhināsayāmāsā³ 'nyasmāi sa yātāiḥ praviṣṭaḥ. 6.*

*alikhavā⁴ gr̥dhrāḥ kāṅkāḥ suparṇāḥ śvapadaḥ⁵ patatṛiṇaḥ
vayo 'si śakuna yo 'muṣyā 'muṣyāyaṇasyā 'muṣyāḥ putrasyā
"dahane carantu.⁶ 7.*

kṛttikārohṇimadhye pāip̐palādā mantrāḥ.

Weber renders stanzas 1 and 4 thus: 'When the stars chose *ṣakadhūma* for their king, good weather was given [*gab man*] to him. From that arose his kingship.' . . . 'Inasmuch as *Ṣ.* is called the light of the stars, first-born in the beginning, therefore may he grant us prosperity, and give us wealth with a goodly following.' Weber, recognizing *ṣakadhūma* as the word on which the interpretation depends, takes it as equivalent to the *ṣakamāya dhūmā* of RV. I 164, 43, 'the smoke that rises from burning cow-dung,' a well-known fuel (see Haug, Sitzungsberichte der bair. Ak., 1875, II, p. 506), and surmises that it may be the first morning fire, kindled while the stars are still shining, and indicating by its rising or falling smoke the weather of the breaking day.⁷

The Atharvan ritual-books yield an interpretation quite different. The hymn is in praise of *ṣakadhūma*,⁸ which, as a possessive compound, means 'he of the dung-smoke,' i. e. 'he who prophesies from the smoke of cow-dung.' The *ṣakadhūma* predicts the weather for a person about to start on a journey; see below. As weather-prophet, he very naturally comes, like our "Old Probabilities" or "Clerk of the Weather," to be regarded at the same time as controlling the weather for good or bad—in short, as weather-maker. Control of the weather, as a delegated power, would come most naturally from the 'heavenly bodies' or *nakṣatrāṇi*. Hence, these are said in stanza 1 to have made him their

¹ Read *agniṣṭha*?

² Read *sam-ṛchatāt*, 2d s. imperative?

³ One MS *adhināsayāsāmā*.

⁴ So emended. MSS *alikhā*, *aligya*.

⁵ One MS *śvapadaḥ*.

⁶ One MS *davanitu*.

⁷ See also Weber, Ind. Stud. V. 257; X 65; Die vedischen Nachrichten von den Nakṣatra, II 272 note, and 393.

⁸ For the accent see Whitney's Sanskrit Grammar, §1298 b.

king. The belief that the bestowal of fair weather was a prerogative of his kingship, of course, ensured him reverential treatment, and was doubtless fostered by the priests. In accordance with the above, the translations of the hymn may be easily modified.¹

The word *çakadhūma* occurs at Kāuçika 8, 17, a *paribhāṣā-sūtra*; thus, *pramando-çira-çalaly-upadhāna-çakadhūma jaran-taḥ*. Dārila says, *çakadhūma* (!) *brāhmaṇaḥ*. . . . *etāni jirṇāni pratyetaṇyāni*. We may render, 'When in the following sūtras there are mentioned the plants *pramanda* and *uçira*, a boar's bristle, an *upadhāna*, or a *çakadhūma*, it is to be understood that old ones are meant.' It is clear, then, that the *çakadhūma* is an old brahman.

In the wedding-ritual, Kāuçika 76, 19, we learn from one sūtra that the priest causes the groom to take the bride's hand, uttering the stanza AV. XIV 1, 48. In the next sūtra, it is said that he leads her thrice around the fire with a certain other text. Between the two sūtras, the Daça Karmāṇi² inserts the statement, *atra sthāne sūryāpāṭham³ paṭhati*, and the Atharvaṇīya-paddhati,² *atra sthāne catvāraḥ çakadhūmāḥ sūryāpāṭham³ kurvanti*. From this it appears that the priestly function of reciting the 'wedding-song' was sometimes entrusted to the *çakadhūmas*; cf. also Çāṅkh. Gr. I 14, 12, and Açv. Gr. I 8, 12.

This hymn, VI 128, is prescribed at Kāuçika 50, 13 as part of the ritual of a travelling merchant when about to start on a trading expedition. 'With the hymn AV. III 15 (see Ind. Stud. XVII 247) he sets up his wares after touching them with dregs of sacrificial butter.' Sūtra 13 reads, *nimrjya digyuktābhyam doṣo gāya pātaṁ na iti pañça 'naḍudbhyo yamo mṛtyur viçvajic çakadhūmam bhavā-carvān ity upadadhita*: 'Having wiped them, he loads them up (?), while reciting the hymns III 26 and 27, incantations against serpents; VI 1, praise of Savitar, who guides unerringly; the five hymns, VI 3, 4, 5, 6 and 7, prayers to all the gods for protection and guidance; VI 59, 93 and 107, imploring protection for the beasts of burden of the caravan; VI 128, the hymn under discussion, a prayer for fair weather; and IV 28, praying Bhava and Çarva to protect man and beast.' Sūtra 14 prescribes certain oblations to be made, *uttamena*, 'with the last hymn,' IV 28.

¹ The stanza calling *çakadhūma* the 'first-born light of the stars' is, doubtless, only a bit of exorbitant praise, a further expansion of the idea of his being 'king of the stars.'

² See Journal Am. Or. Soc. XI 375, and also Proc. for Oct., 1883, p. clxx.

³ MS *sūrya-*.

Sūtra 15 reads *upottamena suhṛdo brāhmaṇāsya çakṛtpiṇḍān parvasu ādhāya çakadhūmaṁ kim adyā 'har iti pṛçhati* : "With the hymn last but one, *i. e.* VI 128, he places lumps of dung on the limbs of a brahman friend and asks the *çakadhūma*, 'What sort of a day shall we have to-day?'" Sūtra 16, *bhadraṁ sumāṅgalam iti pratipadyate*, "'A fair day, a very auspicious one,' he answers." After this the merchant proceeds to hedge in his sleeping-chamber by drawing furrows about it for protection. And so on.

Our hymn is prescribed once more in the Kāuçika, Chapter C., in a *prāyaçcitti* for a moon-eclipse, probably on account of the prayer in the third stanza.

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